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AUTHOR Young, Bruce
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ABSTRACT

Thirteen half-hour television programs entitled "The Geography of Tourism" developed for use in Wilfrid Laurier University's (Canada) distance education program are discussed. Distance education embraces teaching, or communicating with, students who are not physically in the classroom with the instructor. The central theme of the series is the impact of tourism on places; the major sub-theme is the physical impact on landscapes over time. The programs include guest commentators, slides, film clips, maps, posters, and paintings. The following are among the topics examined: the components of the tourism functional system; how tourism development impacts small places, e.g., Marsaskala, Malta; tourism and Canadian lakes; the development of resorts in South Africa and England; planned resorts, e.g., Gray Rocks, Quebec; urban tourism; economic, environmental, and social-cultural impacts of tourism; tourism dynamics; goals of tourism planning; Canadian tourism; and new ideas in tourism, e.g., time-sharing. Excerpts from some programs are provided. Appendices contain acknowledgements, descriptions of photographs, and course requirements. (RM)

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Paper presented at the NCGE meeting,
Toronto, October 1984

TOURISM ON TELEVISION

Bruce Young
Wilfrid Laurier University
Waterloo, Ontario

Good afternoon! There are copies of my paper for those who would like them. You will notice I divide the presentation into four parts. In the first I clarify the term "distance education" and then note Wilfrid Laurier University's involvement in the distance education using the medium of television. In the second part I refer to some considerations and decisions that I faced as I devised and scripted and then presented a series of 13 half-hour programmes for W.L.U's Telecollege. The third section of this paper indicates briefly the objective and content of each of the 13 programmes. And the final section presents a glimpse of the result of the exercise - a medley of the several "ingredients" used in each segment, punctuated by an explanatory commentary. At the end, on page 11, I tell you where you should write if you are interested in pre-viewing a program, or purchasing a program, or the whole series, for the classroom or the library. We have sold sets as library and course resource materials. And you can order them on Betamax, VHS or U-matic!

1. Distance Education and Telecollege

"Distance education" embraces teaching, or communicating with, students who are not physically in the classroom with the instructor. The classroom situation is seen as the conventional learning environment, distance education as involving more "flexible designs for learning". 1 We quote from Daniel [2], who clarifies the phrase, drawing on the work of Keegan[3],

> Over the last decade the term distance education has come into use to describe approaches to teaching and learning that also carry names such as home study, correspondence education, independent study, tele-education, open learning and external studies. Keegan (1980) has attempted a definition of distance education based on an analysis of these various traditions. He suggested that it has the following characteristics:
>
> - the separation of teacher and learner;
> - the influence of an educational organization that distinguishes it from private study;
> - the use of technical media, usually print, to unite teacher and learner;
> - the provision of two-way communication so that the student may benefit from or initiate dialogue;
> - the teaching of people mainly as individuals and rarely in groups;
> - the elements of a more industrialized form of education.

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This form of education is certainly "different" - but Daniel warns against overstating the distinctions between distance education and other forms; and he paraphrases Sewart.[4]

> Sewart (1982) has argued that it is wrong to see distance education as a discrete genre. He pointed out that all educational approaches lie somewhere on a scale between continuous face-to-face interaction between one teacher and one student (in which the teacher is the sole source of knowledge) and the independent student learning solely from materials by himself. Sewart suggested that on such a scale the British Open University would in fact lie close to conventional institutions of higher education, since in them the teacher 'has been largely supplanted as the fountain of knowledge by books and other materials'. Teaching is the mediation of academic content, and the separation of mediation and content that distinguishes distance education is, for the student at least, more apparent than real.

Be that as it may, using television and telecourses in the "separated" situation is one form of distance education. It is one of the newer forms - though it has been around for at least a couple of decades.[5] In Canada, the formation of the Canadian Association for Distance Education in June 1983 (as a section within the Canadian Association for University Continuing Association) and more especially the holding of the 1st CADE Professional Development Workshop in April, 1984[6] indicate the current level of interest in new educational technologies and television initiatives in distance education. Indeed, there appears to be involvement and interest in educational television and telecourses right across the country - from Atlantic Canada to British Columbia.[7]

Wilfrid Laurier's Telecollege operation began in September 1978 when two courses (Economics 100 and Psychology 100) were shown on one channel (Grand River). Some twenty-five different courses have been offered over the years (including courses in Fine Arts, English, Geology, Sociology, Religion and Culture, History, Astronomy and Business). They are delivered at present via either Rogers Cable TV (and this requires a converter) or the TV Ontario network (which services 85% of the population of Ontario). The Telecollege series is considered but one component in the course, and study guides and textbooks are emphasized. Toll-free telephone calls facilitate interaction between instructors and students, concerning, for instance, assignments and course content. There is also a face-to-face review session scheduled in each course. In some cases, audio cassettes of the televised programmes now come with the package the student acquires upon registration; and teleconferencing sessions every few weeks have now been added to the total integrated learning package. As of May 1, 1984, video cassettes are available on campus in the University Library; this allows great flexibility in viewing programmes - if you can readily get to the campus. Since one can view programmes ahead of their scheduled broadcast times, it even has some advantage over owning a VCR and recording the programmes as they are aired. Clearly Telecollege is a multi-media, rather than a single medium instructional system. And clearly it is providing the learner with

improved control over their learning materials, and thus their learning.[8] Eleven of the courses shown by Telecollege were produced on campus by W.L.U's Audio-Visual Department, with faculty members presenting their material.

2. "The Geography of Tourism" for Telecollege

In May 1982, Telecollege indicated it would like to include a geography course amongst its offerings. I suggested a course on "The Geography of Tourism". It was thought that this subject might be especially suited to the medium. I should make a "pilot" programme. Taking the main theme of my paper to the A.A.G. meeting in April, 1982, as the topic[9], I added a few more slides to the set used in San Antonio, hastily gathered half-a-dozen maps, photographs and documents and made "Villscape in Transition".

The result was encouraging: the new technology had not mauled me; and I thought I could teach (challenge, encourage, guide, etc) effectively on the TV. And following administrative approval of the production of the series of thirteen half-hour programmes on tourism, some thought was given to teaching on television, and to what might "appeal" - to both registered students and casual watchers. However, I deliberately kept away from the journals (on higher education, media technologies and distance education) lest I should be overwhelmed by techniques, methodologies, expert advice. My inclination was to proceed pragmatically and to make the series informal and somewhat autobiographical - it might, in the long run, interest only my grandchildren! And with some understanding of the technical possibilities and the constraints[10], I considered the approach I might take, the content, and the structure of the series. I reviewed my personal source materials (colour slides taken over 25 years; odds and ends acquired in diverse places), began writing letters all over the world and journeyed a little; and over the course of some fifteen months devised, scripted and shot the 13 segments of the series.[11]

Much in the series evolved. The format or structure that each programme subsequently followed emerged. And chance played a part, as when I read Jackson's comment that "Tourism is Essentially a Geographical Experience"[12] and decided that it deserved to be the initial pronouncement, in Programme One,[13] and then decided that every programme should begin with an apt quotation (written by myself if necessary). And the bundle of "ingredients" that one would process, in various proportions, into each program gradually became apparent - a bundle including guest commentators, slides, slides "on location", film clips, maps, posters, paintings, etc. Of course, the specific items or persons used in the series appeared sometimes as a result of last-minute hitches - or disappeared as a result of post-production editing.[14] Early on I pondered the approximate mix of "Education and Entertainment" for my telecollege series - and even drafted a paper on the subject[15] - and that mix evolved too, as I revised scripts, sometimes impulsively as we were about to shoot a scene.[16] And then the question of how much time should be allocated to a topic or a theme. We could spend an entire programme on one subject (and cover a total of 13), or deal with two concerns in each programme (and cover 26), and so on. The pattern that emerged here was one with three or four principal scenes (and themes or sub-themes) in each 29-minute segment. The pace of the segments was thereby maintained, and we covered many topics. The trade-off was, of course, with depth of analysis.

But television, it became clear, cannot deal with anything in depth. It's great strength is that it can suggest the breadth and scope of a problem or issue. And so, in a sense we opted for "superficiality". One was consoled by the thought that every theme and every idea (sometimes suggested by a passing comment, an aside), was the subject of several books, perhaps even doctoral theses (and students might be prompted to learn from those detailed sources).

What of the academic content of the "Geography of Tourism", the course objectives, the approach to the subject? They did not evolve: they were in my mind from the beginning. They were adapted and modified for the new medium. My existing course outline, lecture materials and experience in the classroom would be the primary guidelines. The central concern would be impacts of tourism on places, and the major sub-theme would be physical impacts on landscapes over time. Concepts and case studies would be integrated into the series and situations both familiar and, perhaps, unfamiliar to most viewers. But I would minimise discussion about places and processes about which I did not have some first-hand knowledge; and I would save time, I decided, by omitting discussion of motivations for travel and tourism, psychologically and sociologically intriguing though they might be.[17] The general literature on tourism we would introduce initially, recommending a handful of books (including Mathieson and Wall[18], and Pearce[19]), and "prescribing" as the course textbook Clare Gunn's work on Tourism Planning.[20] Specific items would be noted as we proceeded, and mention would be made of the substantial contributions of geographers working in tourism in Canada.[21] Methodology in the subject area we would teach by example: viewers would see and hear a geographer contemplating and studying tourism - observing, wondering, interviewing, relating, generalizing, modelling. Even ruminating, as in the final programme. Pedagogically, a major modification concerned verbal interaction with students. One might pose questions (and one does) - but there would be no immediate response! Therefore we contrived a few "letters from listeners" to answer, to suggest dialogue between student and instructor![22] And we might note that though it was initially traumatic to be minus chalk and blackboard we were soon weaned to other means of communication, even to writing in the sky.

One will resist the temptation to reflect, with hindsight, on the design and production process except to say that while a "process expert" (with"distinct skills in educational technology, graphic and instructional design, resource collection and management"[23] would undoubtedly have had useful input, I would have felt uncomfortable (insecure?) teaming up with a professional partner. The series did have, it should be noted, a producer who was alert to technical indiscretions, and a sensitive camera lady who provided another perspective as we moved from scene to scene.

To conclude these thoughts, I quote the first paragraph in the Foreword to the book the late Kenneth Clark prepared from the scripts of his series of television programmes.[24] His points seem pertinent and valid - even though we may not accept that our students are as fickle as the general viewer!

> This book is made up of the scripts of a series of television programmes given in the spring of 1969. Writing for television is fundamentally different from writing a book, not only in style and presentation, but in the whole approach to the subject. People who settle down to an evening's viewing expect to be entertained. If they are bored they

> switch off. They are entertained as much by what they see as by what they hear. Their attention must be held by a carefully contrived series of images, and often the sequence of images controls the sequence of ideas. The choice of illustration is itself determined by certain material accidents. Some places are inaccessible, some buildings defy the camera, some locations are too noisy for sound recording. All these considerations have to be in the writer's mind from the beginning, and modify or direct his line of thought. But more important still, every subject must be simplified if it is to be presented in under an hour. Only a few outstanding buildings or works of art can be used as evidence, only a few great men can be named, and what is said about them must usually be said without qualification. Generalisations are inevitable and, in order not to be boring, must be slightly risky. There is nothing new in this. It is how we talk about things sitting round the room after dinner; and television should retain the character of the spoken word, with the rhythms of ordinary speech, and even some of the off-hand imprecise language that prevents conversation from becoming pompous.

3. The Thirteen Programmes

Together the thirteen programmes in the series comprise an introduction to the geography of tourism. And I stress to registered students that they constitute a major component of my course. Students are expected to consider every comment! They are required to summarize each presentation, and also to write a commentary on each (or on one or more topics in each).

Individually, the programmes address a major concern or area or a related group of concerns (or topics). There is a measure of inter-dependence, and some logic to the sequence. But after the first two introductory programmes, they could be shuffled without much damage to the coherence (provided #13 was still the final programme!) . We could, for instance, examine "Impacts of Tourism" (#8) before village development (#3) and before tourist development around lakes (#4). "Canadian Perspectives" (#11) might be featured earlier. The series could begin with "Tourism Dynamics" (#9), as Pearce's graduate course does.[19]

A popular title for the series was required by Telecollege at short notice; and "Places That Beckon" was accepted. Perhaps it over-emphasizes "movement"; perhaps it should mention "process"; perhaps it gives too little credit to "tourism marketing". And, of course, places other than tourist destinations beckon, notably places of work.

The titles of the individual programmes were amended from time to time, but remained stable during the later stages of the gestation period. In the programmes, they appear, momentarily of course, over thirteen different slides.[25] They are enumerated below, followed by the "quotation" that begins each programme, my pithy comment on the quotation, and then a paragraph on the general purpose of the programme and the main topics and places discussed.

#1: Introduction: "Tourism is Essentially a Geographical Experience" (Jackson)[12] - we must discuss that quotation some day!

We introduce ourselves, our "office", some of the tools of the trade, many aspects of the geographer's perspective on tourism and, during a conversation with a graduate student, alternative approaches our series might follow. A definition of an international tourist is "in there"; and the landscape focus of our course is emphasized in the pairing "on-location" scene and comment that "though this is not a landscape created by, or for, tourism it is a landscape of interest to tourists".[26]

#2: The Tourism Functional System: "A dynamic system, made up of five very complicated and highly interrelated components" (Gunn, p. 36)[20] - we must explore the tourism functional system!

The objective is to provide a framework for comprehending this multi-faceted industry: and we examine and illustrate the components of the T.F.S. We also seek to identify the geographer's special concerns: how tourism uses resources and operates in, and impacts on, places. And how tourism transforms places over time: "before and after tourism" will be a major theme in our series.

#3: The Villscape in Transition: "Only in a traditional village can a tourist get a glimpse of the real India ... or Guatemala" - but what happens when tourism invades the village?

We decide to jump into a discussion of tourism development impacting on small places. We note several villages that tourism has changed, and then consider in some detail the case of Marsaskala, Malta. This leads to our general model of the villscape in transition - and where it may be found in the journals, for further study.[27]

#4: Lakeshorescapes: "Our lakes have attracted tourists and visitors, and many have been totally ruined by all the development" - not your favourite lake, I hope!

We turn to a subject very familiar to most Canadians - lakes. But we pursue the theme of development in space and over time, and demonstrate the value of capturing the interrelated essentials of development in a stages model. We then present the six stages of development around the shores of hypothetical Lake Cathykim, in Ontario's Muskokas.[28] And end with a scene reinforcing the notion of the "lakeshorescape".

#5: The Anatomy of Older Resorts: "The growth of resorts ... with their distinctive morphologies, has been one of the most significant environmental transformations associated with tourism" (Mathieson and Wall, pp 120,121)[18] - and we certainly recognise that resorts are major, even classic, forms of tourist development!

Waikiki is the first place visited. We note that many tourist towns are multi-functional (e.g. Durban, South Africa) with localized resortscapes. We explore the townscape of Blackpool, England, and then return to the office to discuss the morphology of the older seaside resort, elaborating on a published diagram of accommodation zones.[29]

#6: Planned Resorts: "With imagination, capital and land you can create a pure tourism landscape - a pleasure paradise, a compelling resort" - as tourists we have many types of planned resorts to choose from; as students of tourism, many resort-developmental situations to contemplate.

At Gray Rocks, Quebec, we introduce the idea of creating a resort for tourists. We survey the characteristics of, and impacts on landscapes and existing communities associated with, planned resorts - both of the catalytic and integrated sorts[30] - visiting Butlin's Holiday Centre at Pwthelli, Wales, and Ocho Rios, Jamaica.

#7: Urban Tourism: "The dullest urban place will occasionally draw a few curious tourists. Attractive urban places are likely to be overrun by tourists" - you're probably ready to debate that! What is "dull"? What's "attractive"? And can urban places that are overrun by visitors still be attractive to tourists?

We consider the attraction of larger cities to tourists, spatial aspects of tourism in London, England, and then examine tourism in Quebec City and area arriving at a graphic model of the essentials. Tourism and smaller places is noted in the concluding scenes (Elora, Ontario; Cochrane, Alberta).

#8: Impacts of Tourism: "Initially seen mainly in economic terms, assessment of the impact of tourism has been broadened to include environmental and social-cultural considerations" - so now we may speak of impacts: the varied consequences of tourism development on destination areas.

Time to review impacts more systematically. We contemplate examples (using slides) of tourism impacts, weighing the costs and benefits, and note one method of gathering opinions on possible future impacts. Then we visit Jersey and Guernsey to observe impacts on landscapes. Some general hypotheses concerning impacts are suggested, emphasising space and time. The final scene refers to the basics of a research design for an impacts study on an island. In the village most distant from the tourist resort, I anticipate a relatively leisurely summer.

#9: Tourism Dynamics: "Frontiers, Stages, Cycles - they suggest structure, change, process, development" - and we must examine them in the context of tourism!

We begin with "recreated pioneer landscapes"[17] ; suggest two frontiers of tourism and the "tourism frontier zone" between them, review the developmental model of Miossec[31] , the landscape cycle of Butler[32] and Plog's psychographic continuum and explanation for resort decline.[33]

#10: Regions For Tourism: "Satisfactions to users; rewards to owners; and environmental protection" (Gunn, p. 191)[20] - the three goals of tourism planning; and, we may argue, planners should identify the appropriate spatial framework for tourism development.

Again, our comment has indicated our objective, and we will concentrate on Gunn's planning process. Following a comment on developmental controls on land use in the Drakensberg Mountains of South Africa, we visit Barbados (taking along our copy of Gunn) for some physical reconnaissance and research that will lead to a division of the island into appropriate tourism regions. We reintroduce Malta, in two slide sets, to re-inforce the Regional Planning Process; and conclude with a reminder that we are discussing a familiar notion: that of "zoning" space.

#11: Perspectives on Canada: "For a nation of tourists we've been slow about developing our own tourism assets - true or not, there are now plans and development and interesting projects in many provinces and territories.

The objective is to suggest themes and questions of interest to a geographer looking at tourism in Canada. We suggest reasons why visitors come to Canada - and a list of six destinations in Canada we'd still like to see.[34] Then we consider the mix of attractions in each province (using several film clips), some tourism statistics, and a selection of tourism reports. We decide to explore the private sector a little, and discuss Canadian Tourism with the Vice-President, Marketing and Industry Development, of the Tourism Industry Association of Canada. "It is clear we need a whole series on Canada", is my parting shot.[35]

#12: Tourism: What's New? "New attractions and amenities and new ideas - tourism's a vigorous industry that rewards the innovator" - and new ideas and concepts always interest the scholar!

Following some film shot in Toronto and in St. Jacobs, Ontario, we introduce the four topics selected for discussion: resort revitalization (focussing on Scheveningen, Holland); casinos and resort redevelopment (concentrating on Atlantic City, with the assistance of Dr. G. Wall); time-sharing (with telephonic answers from a Calgary friend); and investment in major convention centres (reviewing the case of Metro Toronto's Convention Centre with the President of the Corporation).

#13: Review and Prospect: "More leisure time, more mass tourism, the increased touristization of every landscape; even resorts in outer space" - and perhaps we'll see towering vacation experience worlds : Morocco on the mezzanine floor; Pacific destinations at the penthouse level; tours and cruises in the basement!

Initially, we discuss questions and observations raised in "letters" about earlier programmes in the series. The review continues with replays of the thirteen opening statements, and with three sets of additional slides.[36] We then ruminate briefly, about travel writing and travel one-upmanship; and then Dr. Peter Williams is quizzed about his approach to tourism studies and his views on the future of the tourism industry.

4. A Medley of Clips: Structure and Ingredients

The composition, style and content of the programmes in the series will be suggested by a number of excerpts (or clips) from different programmes -- with the assistance of some live comments, as we proceed.

We'll begin at the Beginning: (silent opening)

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- film and slides (put together at the end of the project, incidentally);
- some familiar places, activities;
- finishing with two Hong Kong scenes.

And now with Music and Titles: (opening repeated)

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- that's the work of the technical producer (using his film and some of my slides)
- I asked one student what she liked best about the series and she said "the music"!

Now, the first two Titles and their two Opening Quotations:

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- the Jackson quotation, at the start of the series (and, of course, we begin our journey into "tourism" outside our house);
- and a quotation on the T.F.S. from Clare Gunn[20] (the course textbook).

And now three Quotations plus the three Opening Scenes: the first for the Canadian segment (#9); then the one on villages impacted on by tourism (#3); and thirdly the opening scene for the programme entitled "Tourism - What's New?" (#12)

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- hopefully interesting and arousing lead-ins to the subjects;
- you may know that the railway has suspended service for tourists to the Yukon and Alsaks;
- and golfers will know you don't putt with the flag in the hole;
- and you might realize that I was not actually in the picture when the Toronto seagulls were filmed flying around outside the Roy Thompson Hall.

Now even tourist geographers have a home base, and distance-education students may want to identify with a study; so we introduce The Study (the set)

***

- for some months half my living room was at the University.
- I hope viewers feel more comfortable, after that scene.

Now Visual Aids. The scope is tremendous: here are some traditional aids; and we can look closely at them (the close up).

***

- maps; a clip from a B.C. tourism film; and so on -- and those important comments and asides!

Not So Conventional: We can bring all sorts of visual aids to the viewer. This near the start of the scene on the "frontiers of tourism" in Tourism Dynamics (#9).

***

- you may imagine that took a lot of filming and editing.
- I hope I've pushed up the price of "Painting the Town".

Some Diagrammatic material - graphics - but not with chalk on the blackboard.

***

- the first from the programme on older resorts (#5).
- the second from "Lakeshorescapes" (#4), and a little more dynamic.

Visual Aids Continued

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- using a bent ski-pole initially, and then putting several aids and techniques together (in a discussion of planned ski-resort development, as a tourism-recreational facility impacting on the landscape) (from #6)

Commentators-Guests (whether experts or not)
: in this set - we have a student (#1); the manager of a new guest house in a village (St. Jacobs) (#12); a gentleman in his office in Toronto (#12); and 2 tourism geographers (from #12 & 13).

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- editing conversations with fellow geographers from 10 minutes down to five is very difficult (and should not, incidentally, be left to the technical people, or a "process expert" [23])

An interlude "for the unsophisticated", at the end of the Lakeshorescapes programme (#4).

***

- our conversation in that "brief encounter" was carefully scripted to reinforce some factors (I did not know, incidentally, that Kirkland Lake is, in fact, no longer a lake - an attentive student one day will pick that up and write about lakes finally dying - though not because of tourism overkill in this case)
- Anyway, poor Charlie was scratched to pieces that day.

And the final Commentator - we recorded her voice on the telephone, and added relevant slides and brochures.

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On Location: we expect T.V. to visit places; and technically, if not literally, we were able to - here are three examples - the first scene at a Muskoka Lake, in Ontario (#4); the others are self-explanatory.

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Endings: how to end each segment? Lectures may end with "conclusions" or a "summary". My T.V. presentations do not. I don't ever use the word lecture to describe my presentations. (I'd rather they be called "shows".) Hopefully the scenes devised to conclude the presentations are stimulating. With another thought or two for the student to consider. Perhaps he'll be waiting anxiously for the next installment . At any rate,the first in this last video set today is the ending of the discussion of urban tourism (#7). The second is the end of the programme on impacts (#8); and then I have the final ending, of No. 13 ("riding into the sunset", you might be anticipating).

***

- a quiet pastoral ending; before the credits and stirring music.
- incidentally, I don't think anyone has identified that phrase I quote at the end[37]. And we probably all accept that the teacher is essentially leading students to sources of ideas and information - to the thresholds of their minds (to quote again). Given the time constraints - 6½ hours of TV in total - the distance-education student my tourism effort is directed at must certainly search out other materials, and learn from the printed word. Hopefully they are stimulated to turn to that "technical medium". There is some evidence that they are.[38]

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Postscript: Copies of the brief Study Guide to this televised course are available upon request. Enquiries concerning the purchase of specific programmes or the series as a resource or the use of the series as a televised course should be addressed to:-

Marian Croft, Executive Producer
W.L.U. Telecollege Productions Inc.,
Wilfrid Laurier University
Waterloo, Ontario. N2L 3C5

References and Notes

1. The Thirteenth World Conference of the International Council for Distance Education (in 1985) has the theme "Distance Education: flexible designs for learning". From its inception in 1938 until its Twelfth Conference in 1982 (in Vancouver), the council was known as the International Council for Correspondence Education.

2. John S. Daniel "Independence and Interaction in Distance Education: New Technologies for Home Study" PLET, Vol. 20, No. 3, August 1983, p. 6.

3. D. Keegan "On Defining Distance Education", Distance Education, 1, 1, 13-26 1982.

4. D. Seward in Daniel J.S. et al Learning at a Distance: A World Perspective, Athabasca University, Edmonton, 1982.

5. Britain's Open University enrolled its first students in 1971; and immediately began using television. The Open University has never however, offered a telecourse or teleseries - television is used to supplement other modes, principally the written word (Personal communication, Chris Knapper, University of Waterloo April 26, 1984).

6. There was, however, relatively little attention given to video and telecourse materials at this first Workshop. Some 279 persons at nineteen centres across the country were involved.

7. The Technology Committee of the Atlantic Provinces Association for Continuing University Education is active in "encouraging and facilitating education television initiatives". Carleton's 1981 "Music" course is regularly broadcast. "Teleuniversite" in Quebec City produces telecourses. Simon Fraser uses telecourses ... We shall likely soon see "centers" or "libraries" where distance education video materials are available, and teleconferencing is fully integrated into systems.

8. Student control over audio-visual media is noted as a "condition for success" by Tony Bates "Learning From Audio-Visual Media", Institutional Research Review, No. 1, 1982.

9. "Villscape in Transition: Impacts of Tourism in a Maltese Village".

10. Technically, the opportunity to be "matted-in" to a scene (shown in a slide, picture or movie) was a revelation; and it spawned almost all the on-location "scenes" in the series. Major constraints were the very limited budget for off-campus shooting; time (not so much studio time - we took more than one scene several times - as the 29 minutes limit for each programme); and my own inability to retain more than a few sentences of my script "at a time". (Only one sentence in the series was read off the available teleprompter - and the instant replay of that persuaded me to go the more stressful route, and look directly at the camera lens).

11. The "Acknowledgements" in the Study Guide to the televised course tell more (see "Appendix A", attached hereto).

12. J.B. Jackson "We are taken for a ride" in Landscape Vol. II, No. 3, 1962. To quote more fully: "But tourism is essentially a geographical experience, a free and leisurely method of learning about the world and about ourselves and our own way of life."

13. A contender as opening quotation for the series was: "Tourism is an amazing activity. We can find within it the raw material for exhaustive field study work by sociologists, psychologists and topologists, political scientists and other scientists". (Harry Matthews, International Tourism, 1978). However, since the course presented tourism from a geographical perspective, one would have had to append, rather lamely, "including geography".

14. See "Appendix A". Not reported here is the cooperation and understanding of a colleague at a nearby institution who was encouraged to tape a substantial interview and then was eliminated entirely from a programme that in post-production had to be reduced by six minutes. The clock is master of one's efforts in this medium I discovered - thus the work is hazardous - but it should not be that hazardous!

15. "Theory and Reality, and Education and Entertainment: Toward the Optimum Mix for a Television Course in the Geography of Tourism" (Prepared for Regional Meeting of the I.G.U. Commission of Geography of Tourism and Leisure, New Zealand, Jan. 1983).

16. An analysis of the "entertaining content" would have to note subtle voice inflections and body language as well as less subtle attempts at humour, original and borrowed (our thanks to Red Skelton, W.C. Fields ...)

17. Occasionally, I lapsed: I wonder, for instance, at one point, "why we are so attracted to water", and note, on another occasion, that "recreated pioneer landscapes may appeal to something deep within us" (David Lowenthal: "The Pioneer Landscape: An American Dream", Great Plains Quarterly, Winter 1982, Vol. 21, pp 5-19). But I certainly omitted mentioning for instance, that "happiness is travel"; that we travel because we are neurotic escapists; that we seek the familiar when touring; that we vacation elsewhere to escape from the prisons of known reality; that we engage in tourism "to find ourselves"; that "travel has a theological meaning"; etc!

18. Alister Mathieson and Geoffrey Wall: Tourism: Economic, Physical and Social Impacts, Longman, London, 1982.

19. Douglas Pearce: Tourist Development, Longman, London, 1981. Incidentally, Pearce's paper on his graduate course in New Zealand is perhaps the only published item on the content of a course in the geography of tourism ("Course Content and Structure in the Geography of Tourism: The Canterbury Example", Annals of Tourism Research, 1981, 106-115).

20. Clare A. Gunn: Tourism Planning, Crane Russak, New York, 1979.

21. Including Richard Butler (UWO); Jan Lundgren (McGill); John Marsh (Trent); Peter Murphy (Victoria); Geoffrey Wall (UW) and Peter Williams (Ryerson).

22. One reads of courses involving students responding to instructors via satellite - Margaret Haughey "Teaching and Learning via Interactive Satellite" , Collected Papers, Vol. II, Australian and South Pacific External Studies Assoc., July, 1983.

23. Ann Fales and Elizabeth Burge "Self-Direction by Design: Self-Directed Learning in Distance Course Design, Canadian Journal of University Continuing Education, X, 1984, p. 7.

24. Kenneth Clark: Civilization, Harper, New York, 1979.

25. "Notes" on those 13 slides were included in the Study Guide (see "Appendix B" attached hereto).

26. I echo a thought in Richard Lee Price A Geography of Tourism: Settlement and Landscape on the Sardinian Littoral, University of Oregon Ph.D., 1980, University Microfilms International, Ann Arbor, MI, 1982. The landscape I appear in is in the "Goblin Valley" area, Utah. (One student with a typological bent ventured the thought that it seemed also to be a landscape conserved for tourism).

27. "Touristization of traditional Maltese fishing-farming villages", in Tourism Management, March 1983, p. 35-41.

28. Many amendments to the 13 programmes would be considered if I were re-making the series. I think of one concerning the content of programme #4: my narrative of Lake Cathykin's development does not stress the roles of local newspapermen, railway companies and lake steamers. And I did not know, in mid-1983, that farmers extended their dwellings to accommodate parties of hunters and anglers. I had not seen Richard Tatley's The Steamboat Era in the Muskokas, Volume 1: To the Golden Years (The Boston Mills Press, Erin, Ontario, 1983), and especially Chapter 6: "The Muskoka Steamers and the Tourist Trade (1880-1885)".

29. Fig. 7 "Theoretical accommodation zones in a seaside resort", p. 119, in Alister Mathieson and Geoffrey Wall (reference #18, above).

30. Pearce, pp. 16-19 (reference #19 above).

31. J.M. Miossec: "Un modele de l'espace touristique", L'Espace Geographique, 6(1), 41-8.

32. R.W. Butler, "The concept of a tourist area cycle of evolution", Canadian Geographer, 24, pp. 5-12.

33. Dr. Stanley Plog of California: see Charles Kaiser and Larry Helber: Tourism Planning and Development, CBI Publishing, Boston, 1978, pp. 6-10

34. I included "A midnight sun, up in the Territories". In her summary of programme #11, one student wrote: "Dr. Young's list of what he'd still like to experience included midnight fun in the Arctic". A simple typographical error, or an example of mishearing the spoken word?

35. To make twenty-six one-hour programmes would be an interesting challenge!

36. We use a Miles Kingston article in The Traveller to remind students of some of the concerns of our tourism course.

37. From Kahlil Gibran "On Teaching" in The Prophet (Alfred Knopf, New York, 1966). "No man can reveal to you aught but that which already lies half asleep in the dawning of your knowledge ... the teacher ... leads you to the threshold of your own mind ..."

38. The evidence is revealed (more, or less, impressively) in the commentaries (or essays) I require on each programme (see Appendix "C") and in the answers written during the course (final) examination. And students enquire about relevant publications during the two 1½ hour teleconferencing sessions scheduled after the 5th and 10th programmes, and during the on-campus optional review session, normally held after programme #12.

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APPENDIX "A"

Acknowledgements

During the period spent devising, scripting and producing the thirteen segments of this series, many potential sources of visual material and information were approached. Sometimes it was a telephone call to check out a statistic; more often a letter specifying where I hoped to feature some development in the series and requesting a photograph or slide or permission to use a clip from a film; and there were a handful of requests for assistance with some field work activity directly connected with a programme. We sincerely acknowledge the interest and help of all those who responded - from Victoria (B.C.) to Charlottetown (P.E.I.), Gstaad to Jerusalem, Munich to Cape Town, and Pwythelli (Wales) to St. Peter Port (Guernsey) - and especially the Canadian National Film Board and the national tourist organisations of Jamaica, South Africa, Britain, Jersey, Thailand, Japan, India, Austria, Mexico and Spain. I hope they will understand if their materials appear for but a moment in time - in my mind, the poster (or slide or film clip or comment) they provided is an essential thread in the story. (If their materials were not used or were eliminated in the final editing process, I trust they will appreciate that we were limited to 13 half-hour programmes. We could manufacture another two segments with the slides and sequences that were cut!)

In addition, as the project developed, many individuals in many places contributed in many ways. This rather general acknowledgement is extended therefore to include strangers, acquaintances, students, friends and colleagues who (knowingly or unknowingly) influenced the final content, form or format of the programmes. Sometimes it was an impression conveyed during a casual conversation on a ferry or an idea floated at a conference (though I doubt that I had any truly casual conversations for those sixteen months!); more often it was an informal request to assist me with a pronunciation, tell me about a resort place "before the war" or loan me an interesting hat! It was a happy co-incidence that Professor and Mrs. Clare Gunn of Texas were at the Surrey International Conference on Tourism in September, 1982; and that Mr. and Mrs. John Goldsworthy of Waterloo showed me John's Greek Sailor's Cap from Niagara-on-the-Lake the very day I was to mention that special place in a programme. Unfortunately, I met Mrs. Myriam Mifsud of Toronto on that transatlantic "747" too late to incorporate her recollections of wartime Valletta and Sliema (in "Stage 3") in my villscape programme.

Of course, we are especially indebted to the individuals who consented to appear in the series, or be heard. They are listed in section 5a above.

But I must go further, and record my debt to numerous persons and institutions who over several decades have cared for my welfare, encouraged me professionally, tolerated my idiosyncracies. The opportunity to teach "Recreation and Tourism: during the 1978 summer session at Wilfrid Laurier University and then to establish "The Geography of Tourism" as a separate course are gratefully recorded here.

My thanks, then, to all the above. And my apologies to any persons who appear but who would rather not have done - I knew soon after the start that I was on a somewhat autobiographical track and that I would hope to include you all. Just as I knew, and I make no apology for it, that I could only create the segments of the series "my way". How fortunate, for me, that I had a Director of Continuing Education who left me to proceed as I might after approving the pilot programme - and a Producer and Assistant Producer for whom there were "no problems, only challenges"!

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APPENDIX "B"

#1 A slide taken in September 1960 is shown behind "Introduction". Taken from a plane shortly after an early take-off from Entebbe, Uganda, heading north for Khartoum and Cairo. Cloud covers the swampy plateau country north of Lake Victoria. "Equatorial Sunrise" is the symbolic beginning for our series!

#2 "People and Pigeons" in London's Trafalgar Square (1982) is the background for the "T.F.S.". Tourists (I assume) in one of the many city squares around the world (piazzas, plazas, places) that attracts tourists - and vendors of bird-food.

#3 "Marina Street, Marsaskala, Malta" (1981) is the title slide for our village programme. A glimpse of a streetscape that has older and newer elements and land uses, and of the head of Marsaskala Bay.

#4 The Great Lakes are exceptional and not in the same size category as my Lake Cathykim in "Lakeshorescapes". But "Lake Erie Shoreline" (1978) reminds me of an extended study tour of sections of Lakes Erie, St. Clair, Huron and Ontario to look at lakeside recreational developments.

#5 The motel entrance in Ocean City, New Jersey, was on the highway; our motel room at the back looked out over the boardwalk and the beach (1976). How many "older resorts" have this "sea-beach-boardwalk-motels (facilities) - highway" pattern? We moved down to Wildwood, New Jersey, and the older section of that resort was similarly structured. And they both have piers.

#6 From a room in Harbour Inn and Resort Club (a time-share ownership property) in Lagoon City on Lake Simcoe, Ontario, looking across the City's marina entrance at Harbour Village ("a year-round recreation play-ground community of two and three level condominium townhomes facing the beach park and Lagoon City Harbour"). Certainly a planned and integrated development. 1981.

#7 The west end of Sir Christopher Wren's St. Paul's Cathedral in the City of London, England, is the background slide (1982) for "Urban Tourism".

#8 A slide of Basutoland (since 1966 known as Lesotho), heading east toward the foothills. Taken in 1960 on the day British Prime Minister Harold MacMillan was talking about the "wind of change" in Cape Town. Since then, tourism has had varied impacts on Lesotho, mainly as a result of two casinos in major hotels in Maseru, the capital of the mountain kingdom.

#9 A 1983 shot into the lounge area in the "Parador Nacional De La Seu D'Urgell". An old market centre in the Catalan Pyrenees, close to Andorra, Seo de Urgel's monastery is now one of Spain's impressive network of government paradores (inns or tourist hotels).

#10 The granite mass of Ben Nevis (at 4406' or 1322m, Scotland's highest mountain) with its capping of volcanic rocks; late afternoon. A 1979 slide. Scotland does not have National Parks, but "designated scenic areas" in which pruposed developments are subject to local and central government approval.

#11 Moraine Lake, Banff National Park, Alberta. 1982. Moraine Lake Lodge is to the right. Noted in segment #4 on "Lakeshorescapes".

#12 A late afternoon shot of the poolside bar at Sun City, Republic of Bophuthatswana, and the surrounding hills (1981). The "hotel-golf course-casino-game park" complex created in a semi-arid bushveld landscape, a 2½ hour drive from Johannesburg, lures top entertainers (we saw Helen Reddy), golfers and tennis players - and tourists.

#13 Part of Galdana Bay (Cala Galdana) on the south coast of Menorca, second largest of Spain's Balearic Islands (1983). The three major hotels at Galdana have a total of 1700 beds. Most of the island's 150,000 foreign visitors stay at a few large hotels concentrated at half a dozen beaches around the island. Many yachtsmen enjoy the marinas and anchorages. In the winter Menorca is almost deserted: they say it's cold and generally windy!

To: All Students Registered in Geography 244* Telecollege

From: Dr. Bruce Young

Welcome to "Places That Beckon"!
This letter deals with the specifics that apply to the course.

COURSE REQUIREMENTS

a) Relax and follow each televised program carefully when you see it for the first time. Then prepare an outline of the program; and then view the program again and record some details. Then work with your audiocassette to capture all that is said!

b) From your notes, you must then prepare an orderly summary of the program - limiting yourself to two pages, typed single-spaced (maps and diagrams extra). This may be prepared in numbered paragraphs and point-form, as you think appropriate - perhaps your paragraphs will deal with the several "scenes" in each programme. At any rate, we shall call this your Journal; and 2 marks (i.e., 2 per cent of the course total) may be awarded for each of 13 summaries, making a total of 26 marks (26%) that may be earned for a complete Journal. The complete Journal, appropriately enclosed in a folder, must reach me before the final examination.

c) You must also prepare a commentary on the program, limiting yourself to two pages, typed single-spaced (maps and diagrams extra). You may prefer to prepare it in essay form, but it may also be in numbered paragraphs, as you think appropriate. Perhaps your commentary will discuss relevant personal experiences or local examples. You may react to the ideas or material presented; you may show that you have related the material to the course textbook or examined other readings. It is NOT necessary to "comment" on everything mentioned in the program. We shall call this your Program Commentary; and 2 marks (or 2 per cent of the course total) may be awarded for each of the 13 commentaries, making a total of 26 marks (26%) that may be earned for a complete Program Commentary. The complete Program Commentary, appropriately enclosed in a folder, must reach me before the final examination.

d) You may wish to copy your complete Journal and Program Commentary before sending them in so that you have copies of them for review purposes.

e) If you are in any doubt as to the format you are following or the material you are introducing (etc.), you may submit your proposed Journal and Program Commentary entries for EITHER Program #1 OR Program #2 OR Program #3 to me for review and comments. However, only typed submissions will be reviewed; and your work for my review and comment must reach me before May 31, 1984. It will be mailed back before June 8, 1984.

f) The (Final) Course Examination in August will carry a maximum of 48 marks (48 per cent). to prepare yourself, study your own complete Journal and Program Commentary, examine the course textbook (Gunn) carefully, consider Section 5 (Reviewing the Course) in the Study Guide, read my notes below on the structure of the examination (g), contemplate the sample examination paper below (h), and plan to attend the Review Section (noted below).